





OBSOLETE CAPITALISM 2018-06-01

ROOTS AND WIRES

NONMUSIC MILLE PLATEAUX, POLYRHYTHMIC, REFRAIN, RHIZOME, RHYTHMIGHT, RITORNELL

Deleuze and Guattari's new concept of rhythm, repeated by the first wave of commentators, is then very European, white, masculine, academic and elitist. It will be only in the 1990s, that Achim Szepanski, Kodwo Eshun and Erik Davis will update the minor sound lines with the revolutionary nucleus of rhizomatic thought, that is to say the philosophy of Rhythm and Chaos in A Thousand Plateaux. In particular, the anti-Cartesian and anti-Ordo Geometricus axis of Erik Davis' essay offers an excellent rhythmic counter-tempo between Deleuze and Guattari's thought and the "polyrhythmic splendour" of contemporary music "against the beat" such as dub and drum and bass. It redefines a new language, a real sonic esperanto, that is a new underground urban axis, between rough metropolitan dimensions, afro-diasporic rhizomatic lines and polymetric, polyrhythmic African music.

It is therefore thanks to the revolutionary significance of essays such as Roots and Wires that today we can finally draw a powerful abstract line passing through Deleuze, Nietzsche and Guattari's chaosmotic philosophy, Glissant and Gilroy's Creole and Caribbean intellectuality, the ground-breaking minor electronic music of a cyber globalized world, and the rich, ancestral rhythmical heritage of traditional Western African cultures.

Erik Davis's essay paves the way to a new form of non-metric thought, which we consider the prelude to new modes of existence, as outlined in the chaos-opera Chaos Sive Natura, in favour of nonpulsed men and times…

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